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# AMERICAN ART NEWS.

Vol. V. No 12.

NEW YORK, JANUARY 5, 1907.

SINGLE COPIES, TEN CENTS.

## EXHIBITIONS.

**American Art Galleries.**—Barbizon paintings and water colors, owned by Hugo Reisinger, Charles Dickey, Mrs. M. B. Brandegee, and from estates of Isaac T. Frost, John Daly and E. A. Matthiessen to January 10. Exhibition of the Dr. S. M. Burnett collection of Japanese art, to January 7.

**Astor Library.**—Exhibition of black and white and color plates from F. Hopkinson Smith's "Venice of Today." Prints from "The Etcher," English publication illustrating English etching in the '80's.

**Blakeslee Galleries.**—Early English, Spanish, Italian and Flemish paintings.

**Bonaventure Galleries.**—Exhibition of historical book bindings. Old engravings and art objects.

**Brandus Galleries.**—Paintings of the Barbizon School.

**Brooklyn Institute of Arts and Sciences.**—Open daily. Admission Mondays and Tuesdays, 25 cents; free on other days.

**Canessa Galleries, Paris.**—Antique works of Art.

**C. J. Charles.**—Works of art.

**Clausen Galleries.**—Exhibition of portraits by Lydia Field Emmet, January 5 to 19.

**Collins Galleries.**—XVIII. and XIX. century prints.

**Durand-Ruel Galleries.**—Old masters and modern paintings.

**Ehrich Galleries.**—Exhibition of early Italian paintings.

**Féral Gallery, Paris.**—Ancient and modern paintings.

**Fishel, Adler and Schwartz.**—Fine paintings by noted artists.

**Gimpel and Wildenstein Galleries.**—High class old paintings.

**J. & S. Goldschmidt, Frankfurt.**—High class Antiquities.

**Heinemann Galleries.**—Modern paintings. Modern German pictures a specialty.

**Hamburger Fres. Paris.**—Works of Art.

**E. M. Hodgkins, London.**—Miniatures, Sevres porcelaine, French furniture.

**Holland Art Galleries.**—High class modern paintings.

**Knoedler Galleries.**—Exhibition of Whistler Etchings. Portraits by Richard Hall.

**Kelekian Galleries.**—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.

**F. W. Kaldenberg's Sons.**—Artistic specialties in ivory, pearl, etc.

**Leicester Galleries, London.**—Works of C. C. Shannon, and water colors by Ruth Dollman.

**Lenox Library.**—Exhibition of Hopkins collection of photographs of Italian works of art, and etchings by Adolphe Lalauze.

**Macbeth Galleries.**—Exhibition of paintings by William Sartain, January 11, for two weeks.

**Montross Galleries.**—Exhibition of paintings by J. Alden Weir, to January 16.

**Minassian Galleries, Paris.**—Persian and Arabian objects for collection.

**Metropolitan Museum.**—Open daily. Admission Mondays and Fridays, 25 cents; free on other days.

**Noé Galleries.**—Exhibition of paintings by Charles Caryl Coleman to January 5. Water colors by F. Hopkinson Smith, January 7 to 26.

**Oehme Galleries.**—Paintings and water color drawings.

**Powell Gallery.**—Exhibition of recent work of Paul Cornoyer to January 5. Spanish and Venetian water colors by Herbert W. Faulkner, January 7 to 26.

**Pratt Institute.**—Exhibition of Paintings by William L. Lathrop, January 5 to 31.

**Fifth Avenue Art Galleries.**—Paintings from the estates of Wm. H. Tailor and Mrs. Mary S. Martin, to January 6, at 8.15 P.M.

**Sale of art furnishings from stock of Allard & Son, January 10-11, at 2.30 P. M.**

The sale of a fine Troyon to a western collector for a sum said to be in excess of \$60,000 was announced last week. The picture has been shipped West, but the name of the purchaser has been withheld.



ST. AGNES

By Stanley Middleton

**Ralston Galleries.**—Works of Art.

**Sivadjian Galleries, Paris.**—Genuine antiques, marbles, bronzes, jewels and potteries.

**H. O. Watson & Co.**—Decorative works of art.

**Williams (Max) Gallery.**—Old English colored prints, after Moreland and others. Etchings after W. Dendy Sadler.

## SALES.

**American Art Galleries.**—Barbizon paintings and water colors owned by Hugo Reisinger, Charles Dickey and Mrs. M. B. Brandegee, and from estates of Isaac T. Frost, John Daly and E. A. Matthiessen, at Mendelssohn Hall, January 10-11 at 8 P. M. The Dr. S. M. Burnett collection of Japanese art, January 7, 8 and 9, at 2.30 P. M. January 7 and 8 at 7.30 P. M., at the galleries.

The Society of Art Collectors, of which the late John Harsen Rhoades was president, is arranging a representative exhibition of the work of American artists to be held this winter in New York for the benefit of a well known charity. It is planned to hold the exhibition in the American Art Galleries and to show about 150 paintings by the best known men in American art. The exhibition will not be confined to paintings by living American artists, but will be retrospective in character.

Some of Queen Helena of Italy's water colors and pastels will be sent to an exhibition at Venice, under an assumed name, as Her Majesty wishes to keep her identity a secret.

The Winter exhibition of the Munich artists of the "Secession" will continue to February 3. Pictures by F. von Uhde are a feature of the show.

Astonishment at the size and value of the private art collections of this country is expressed by Mr. Jacques Seligman, the well known Paris dealer in antiques, in a recent interview in the New York Herald.

"I came in contact," he said, "with many art-loving Americans, and I was truly amazed at the growth of collections of which the general public knows little or nothing. It seemed as though every day I made a discovery. I had the pleasure of seeing many of these collections in private houses in this city and in Boston. It is all the more astonishing that such treasures should be brought here considering the excessive duties which are levied upon objects of art. They are imported in spite of the fact that there is a Chinese wall about the country as far as art is concerned. What would not Americans do if they had the chance! If it were not for the tariff they would soon strip Europe and New York would become the greatest art centre in the world.

"Most of this remarkable growth of the private collections has been within the last ten years. Indeed, I can see that gigantic strides have been made since my last visit here, two years ago. In Europe are treasures come down in families for centuries; in America they have nearly all been acquired within a single generation.

"It was not so long ago that I knew of only two Americans who had more than ten pieces of Limoges. I was introduced at dinner the other night to six wealthy men, who told me of collections they owned of which I had before not even heard. I find in New York houses genuine tapestries, antiques of almost priceless value and pottery of exquisite design.

"On this last visit, too, I note that there has been a weeding out process going on in many of the private collections. Their owners have realized that they have made mistakes and have been admitting their errors, as all intelligent men must, by removing articles which were not up to the highest artistic standards. The taste and discretion shown by American collectors has this year impressed me more than ever, and the interior decoration of the houses themselves harmonizes wonderfully well with the beautiful objects which have been gathered.

"I wish that it were possible for me to speak concerning some of these private collections which are as yet unknown to the public. I have often thought what a splendid thing it would be from an educational point of view if some of them were shown in an occasional loan exhibition. What a pity it is that the gathering of such collections should not be encouraged instead of being restricted by a tariff which is indeed a Chinese wall."

Mr. Seligman sailed for Paris on the Provence December 29 after a three weeks' stay in the United States.

There will be a "stag" at the Salmagundi Club on Friday night, January 11, preceeding the opening of the exhibition of paintings in oil by artist members of the club. The exhibition will open on Saturday next, and the pictures will be dispersed at auction on the evening of January 18 and 19. One-half of the proceeds from the sales will go to the club, and the remaining half to the artists represented in the exhibition.

Daniel French has submitted to the Hoar memorial fund committee a sketch model of the proposed statue of the late Senator George Frisbie Hoar to be erected in Worcester, Mass.

It is believed this model without modifications is acceptable to the committee. Mr. French was well acquainted with the late senator. The model shows the senator seated in a chair of Colonial design, holding in his hand a document.

Francis Day has recently painted a portrait of Arthur Forrest, the actor.

## IN THE ART SCHOOLS.

## Special Announcement.

The American Art News has decided to found scholarships in the following schools: Art Students' League, New York School of Art, and the New York School of Applied Design for Women.

Any further information or details desired will be furnished by application in person at this office.

Domingo Perez, of the Chilian Government, who has been in this country studying the various processes of engraving, has returned to the Academy of Design in order to continue his work in the life and painting classes in preparation for his departure for Paris next year.

The students' school committee of the Academy held its last meeting of the year recently at which a number of resolutions were passed and recorded by its secretary, Jos. Fiorelli.

Aladar Blum, of the Herald art staff, has been appointed monitor of the Academy etching class under C. F. W. Mielatz.

Will J. Quinlan, an Academy student, has just finished a three-quarter length portrait of W. Quinlan who has succeeded the late J. Harsen Rhoades to the presidency of the Greenwich Savings Bank.

The Modeling classes at the Art Students' League, under the instruction of Gutzon Borglum, have grown to such proportion that the class room had to be enlarged and remodeled with a new lighting system installed for the evening class. This room is now one of the largest and finest of its kind in the country.

## PROVIDENCE.

The Providence Water Color Club held its eleventh annual meeting on Monday afternoon in the studio of Miss Abigail Whipple Cooke in the Fleur-de-Lys. The following officers were elected: President, W. Alden Brown; vice-president, Sidney Richmond Burleigh; secretary, Abigail Whipple Cooke; treasurer, Eliza D. Gardiner.

The eleventh annual exhibition will be held at the Providence Art Club, opening on February 5 with a private view and tea, from 3 to 6 o'clock. This will be followed by the annual supper and "picture trade," for members only. The exhibition will continue until February 17. The jury and hanging committee consists of W. Alden Brown, Sidney R. Burleigh, Abigail W. Cooke, Eliza D. Gardner, Clara Maxfield, George W. Whitaker, and Mabel M. Woodward.

The "Thumb Nail" Exhibition just closed at the Art Club was eminently successful, the sales amounting to over \$600.

The next events scheduled there are an exhibition by George W. Whitaker, which will open with a private view on January 8, and that of W. Staples Brown, which opens on January 22.

Walter Francis Brown, who has recently come over from Venice, opened an exhibition at the gallery of the Rhode Island School of Design on January 2, with a private view from 8.30 to 10.30. His pictures showed his work for the past two years in Tunis, Sicily and Capri. The exhibition closed on January 4.

The portrait of E. Benjamin Andrews, former president of Brown, and now chancellor of the University of Nebraska, painted by William M. Chase, and owned by Brown University, has been loaned by the corpora-

tion of the latter institution to the Rhode Island School of Design where it is on exhibition.

The unveiling and dedication at the state house of the memorial which has been erected there in honor of Governor Wolcott took place on Monday, December 31. Among the few persons allowed to be present owing to the limited space, was Mrs. Walcott, widow of the late Governor, and her immediate family; Daniel C. French, the sculptor of the memorial, and the members of the Governor's staff.

## BOSTON.

The exhibition of twenty-two paintings by Leon Dabo, in a local gallery, is causing some little excitement among the artists and connoisseurs. "O'pal'd Air" is the poetic title of one of the finest in the collection, the name well describing a luminous haze of color enveloping a landscape of unusual beauty. "Wind Waves," "Mona's Fountain," "Lavish Light," "Purpled Vapors," "Sicilian Night," and "Clumbay's Cliff," are other interesting subjects. The exhibition will last until January 12.

An exhibition of forty-two paintings by well known Boston painters is now on at the new "City Club." The club members have the opportunity to thus keep in touch with the best modern local artists who have the chance of selling their canvases, or at least showing them. From time to time the pictures will be changed gradually, and the interest sustained.

The next show at the St. Botolph Club will be a general exhibition by selected Boston painters.

Frank Duveneck is in town for the holidays, and it is hoped that an exhibition of his work will soon be forthcoming.

The mid-winter exhibition of the Boston Art Club opened on Friday night with a reception and "private view." The collection of paintings is one of the most carefully selected yet brought together, and reflects much credit upon a discriminating jury. The hanging, too, is well done, and special attention has been paid to the general harmony of the whole.

Frank Richardson is painting the portrait of Rear Admiral George F. F. Wilde. Another portrait, by Mr. Richardson, a fine character study, is that of Judge Safford of Salem.

Mr. Richardson spends all of the summer and part of the fall months in his delightful home at Ipswich. This winter his studio is in the old Grundmann Studios.

## CHICAGO.

On January 1 a large reception inaugurated the current exhibitions in the Art Institute, four of which are one-man exhibitions, and the fifth a collection of drawings by Ernest C. Peixotto, Frederick Richardson, W. D. Stevens and Orson Lowell. Great interest is centered about the one-man exhibitions, showing as each one does the representative art and recent development of four painters who have already gained popularity and an appreciative following in the West. These exhibitions include the paintings of Birge Harrison, water colors by George F. Schultz, paintings by Frederick C. Bartlett, and mural paintings by W. P. Henderson.

A new gallery has been opened on the second floor of the Art Institute to be devoted solely to the exhibition of etchings and engravings. The nucleus of a permanent collection has been formed by the Nickerson collection,

presented some time ago to the Institute. It is expected that a number of very valuable private collections will be loaned for exhibition in this room from time to time.

In the gallery of the Academy of Fine Arts there is on exhibition a group of thirty book illustrations, published during the year by the late Walter Appleton Clark, and showing some interesting and charming work. This exhibition will be followed next week by a view of the work of Albert Worcester.

At a new local gallery, devoted to the best in American art, an exhibition of paintings by Henry W. Ranger, Charles H. Davis, Charles Warren Eaton and Child Hassam, is on view. The canvases shown are important and characteristic work of the artists mentioned. "The Willows" and "Marine," by Ranger, combine power with exceptional poetic insight.

Current exhibitions in the different galleries include the "Ten American Painters," the tour of which in the various cities began sometime ago in Boston, and which will be carried to St. Louis in February; a fine collection of masterpieces in etching and engraving, and an excellent group by Weiss, Mauve and Roybet.

On January 1 an interesting exhibition of ten portraits by Wilhelm Funk opened at the Reinhardt Galleries where it will continue to the 14th. The canvases include the recent portraits of Mrs. Dunlap Hopkins and Sir Caspar Purdon Clarke, also a charming group of Mrs. Willoughby Sharp of New York and her children.

A large and valuable collection of paintings, statues and rare bijouterie, the property of the late Mary E. Swan, a well-known local connoisseur, has been bequeathed to the Institute. By the will of the late W. M. Willner, an endowment fund of \$50,000 has been received.

## PHILADELPHIA.

The forthcoming exhibition at the Academy of the Fine Arts, which will be open on January 21, promises to be the finest display given in the history of the organization. A special feature will be a large group of representative work by Gari Melchers.

Hermann Bloch is showing in his studio a collection of eighty Japanese prints which have lately been brought to this city. Examples of the work of Yeisen, Yeizan, Utanaro, Hiroshige, Kunlyoshi, Hokusai, and Toyokuni II. are included in the exhibition.

The first impression made by the work of Mr. Clymer, which is now hanging at the Sketch Club, is a decorative effect quite as rich in color as that of stained glass. The deep blues, greens, oranges, yellows, reds with which he paints have the solid yet transparent color quality gained by workers in glass; reminiscent, too, of the same source is Mr. Clymer's simplicity in massing.

Upon invitation of the City Parks Association of Philadelphia, about 200 persons, many of them prominent in society, viewed the T. Square Club's exhibition at the Academy of the Fine Arts last Saturday evening. The visitors were especially interested in the plans shown for the improvement of Washington, San Francisco and other cities and in the admirable exhibit of French work, including plans for improving the city of Bordeaux. The reception committee representing the City Parks Association consisted of Mrs. Samuel Chew, Miss Sophia Cadwalader, Mmes. Henry Middletown Fisher, John Thompson Spencer, John Madison

Taylor and Clarence Clark Zantzing.

Thomas M. Kellogg, president of the T Square Club; Charles Grafty, the sculptor; Frank Miles Day, president of the American Institute of Architects; James P. Jamieson, president of the Philadelphia Chapter of the latter institute; Emlen Stewardson, Clarence C. Zantzing, recently elected a director of the Academy of the Fine Arts, and many others prominently identified with architecture and its allied arts, were present.

The students of the Academy have raised \$90 toward replacing the statue of Germanicus which they broke about a month ago in the Fellowship Sketch Class. This entire sum is the proceeds of a vaudeville show given by the students on December 15 for this purpose.

The complaint against Miss Anna Robinson, bookkeeper for the Art Students' League, who was arrested last August, after Anthony Comstock had raided the offices of the League and seized thousands of the catalogues, was dismissed on Monday in Special Sessions.

In disposing of the case Justice McKean made no comment other than to ask Assistant District Attorney Turnbull, who moved the dismissal of the case, to read the indorsement on the papers made some time ago by Acting District Attorney N. A. Smyth. The indorsement is as follows:

"The defendant is a girl of excellent character and reputation, who was employed by the Art Students' League to distribute the magazines in question. She was in no way accountable for the make-up of the magazine, and whatever may have been her responsibility therefor from a technical point of view she cannot be held morally responsible for the distribution of the pictures in question.

"The officers of the Art Students' League who actually caused the publication of the pictures have offered to substitute themselves and shoulder the responsibility. They, however, contend that the pictures, in view of their artistic purpose and the intention to distribute them in art circles only, are in nowise in violation of the law of the land. Whatever may be the legal merit of the contention, there can be no question that the promoters of this magazine acted in perfect good faith, with no illegitimate purpose, and that their sole motive was to illustrate the quality of art work. Even if it could be assumed that the pictures in question are contrary to the legal standard, it is clear that their publication was done with honorable intent and involves no such moral obliquity as is deserving of punishment by law.

"The magazines have been withdrawn from circulation and superseded by new catalogues; therefore the question of their conformity with legal standards, while interesting, becomes purely academic, and the interests of public justice require no further prosecution of this case against any defendant."

A special cable despatch to the "New York Sun" says the announcement has appeared that a wealthy man in Paris, impressed by reading "Paul and Virginia," bequeathed \$10,000 to the state for the erection of a statue of Bernardin de Saint-Pierre. The commission was given to the sculptor Hollock, whose cast has now been made.

It shows Bernardin seated on a hillock apparently listening to the songs of nature, while in one hand he holds a book. The pedestal is adorned with high reliefs of "Paul and Virginia."



## CALENDAR FOR ARTISTS.

Boston Art Club—Exhibition opened January 4.

Chicago—O'Brien Galleries.—"The Ten," to January 22.

Works of Chicago Artists, Art Institute, Entries to January 15. Opens January 30. Closes February 24.

Milwaukee, Bressler Galleries.—"The Ten," January 16-30.

New Orleans Art Association.—American Art News Southern Circuit Travelling Exhibition. January 5 to 19.

New York National Academy of Design.—Winter Exhibition. Exhibition opened December 22. Closes January 19. Eighty-second annual exhibition. Exhibits received February 27-28. Exhibition opens March 23. Closes April 20.

Architectural League.—Exhibits through January 23. Exhibition opens February 2. Closes February 23.

Pennsylvania Academy.—One hundred and second annual exhibition. Opens January 21, 1907. Closes February 24.

Philadelphia Art Club, 220 S. Broad Street, Philadelphia. Exhibition of landscapes by Walter P. Palmer; to January 16.

St. Louis—Noonan-Kocian Galleries.—"The Ten," February 4-16.

Washington—Corcoran Gallery.—Contemporary American paintings. Collections: Boston, January 10; New York, January 10, 11, 12; Philadelphia, January 10; Washington, January 21. Opens Feb. 7. Closes March 9.

## AMONG THE ARTISTS.

At the Jamestown Exposition to be held at Norfolk, Va., next May, landscape gardening instead of architecture will be the special artistic feature. A great number of fruit trees have been planted and will be in full bloom when the Exposition opens. The grounds are to be so attractively arranged that many citizens have been induced to purchase house lots in the vicinity which will become after the Exposition a beautiful suburb. A statue of John Smith by William Cooper, and the one of Pocahontas by William Ordway Partridge, are the two most important works of art which are being made for the Exposition.

Charles W. Hawthorne has taken a class of students to Paris for several months' of study. In the spring Mr. Hawthorne will take the students to Madrid.

Paul Dougherty is busy developing a number of sketches which he made during his summer spent in the Catskills and at Monhegan Island. One of his late paintings is an interesting seascape showing the rocky coast of Maine.

Brower Darst and Miss Darst, his sister, have recently designed some windows for a church at Athens, O. Mr. Darst is also doing a bust of a son of W. Curtis Otterson of New York.

Leon Dabo will exhibit some of his paintings in several different cities during the winter. A number were shown in Chicago during the fall, and some are now being exhibited in Boston. This season Mr. Dabo will also exhibit in Berlin.

Howard Russell Butler has gone to Santa Barbara, Cal., where he will open a studio for the winter.

Alton T. Wiles has recently completed a half length portrait of Miss Katharine Sage, a young daughter of Mr. and Mrs. Henry M. Sage, of Albany, N. Y. Mr. Wiles has also a commission to paint a miniature of John Dwight Ward, son of Dr. Samuel Ward of Albany.

André Lenique, the French miniature painter, is spending another winter in New York. In her studio in the Sherwood she is at work on several portrait commissions. Miss Lenique is soon to paint a miniature of Mrs. Charles Schwab and Mrs. Emil J. Stehli of New York.



DOROTHY D.  
By William T. Smedley

Winner Thomas R. Proctor Prize, National Academy Exhibition

William M. Chase is painting a three-quarter length portrait of Dr. Taylor of Vassar College. Two other recent portraits by Mr. Chase are of Dr. Angel of the University of Michigan and Dr. Henry M. Hurd of John Hopkins University.

Frank C. Mathewson, after two years absence abroad, and who was formerly in Providence, R. I., has lately opened a studio in the Y. M. C. A. Building, 318 West Fifty-seventh Street, this city.

William Sartain made a number of sketches in Spain last summer which he is developing into large and interesting canvasses. Several show the barren plains of Central Spain and one painting is of the cliffs without the city of Segovia. Mr. Sartain also painted the ruins of the Temple of Castor and Pollux in Sicily. A late American landscape by Mr. Sartain is of the New Jersey coast.

George M. Reeves has recently completed a portrait of Dr. Leigh Hunt, of the College of the City of New York.

Frederick J. Waugh, of Philadelphia, who is now residing in London, has been spending several months at St. Ives, Cornwall, where he has painted a number of sea views. He will exhibit some of them in the Royal Academy, where his pictures have always been well hung, and in the Paris Salon as well. Later he will have a one-man exhibition in London. His pictures for the coming exhibitions at the Pennsylvania Academy of Fine Arts and the New York Academy were painted on the Maine coast in the autumn of 1905.

Ida Waugh will have a studio in the Baker Building, 1520 Chestnut Street, Philadelphia, this winter.

Jef Lempoels, the well known Flemish painter, has spent two winters in America. This will be his third season in New York. When asked if he enjoyed working in America more than abroad, he made the characteristic reply: "My paints and my brushes are always the same, whether I'm over there or here. So, what difference does it make where one paints!" Mr. Lempoels is painting a portrait of Mrs. E. W. Bliss, and one of Master Mortimer Lane, the fifteen-year-old son of Mr. James W. Lane. A striking portrait of the artist himself, is among the number of recent canvases he has painted.

William Ordway Partridge is making a statue of Pocahontas for the Jamestown Exposition, which will be held next spring. The statue of the young Indian girl is nearly completed and is charming in spirit, and in pose. It is to be a permanent statue and after the exposition will be cast in bronze and placed on Jamestown Island.

John J. da Costa, an English portraitist, who makes a specialty of painting children's portraits, has arrived in New York for the season, and has taken a studio in the Sherwood Building.

Last season Mr. da Costa painted portraits of the children of James Borden Harriman, George W. Vanderbilt, and Victor Sorcham. He is now represented in the Knoedler Galleries, 355 Fifth Avenue, by a juvenile subject, "The Petite Marquise," which was exhibited at the Royal Academy three years ago.

There is a fine feeling for out of doors and the spirit of nature in the wood engraving, "A Duck Pond," just executed by Henry Wolf, the well known engraver of this city. A little cabin is shown on the edge of a pond, half concealed by foliage, while several ducks are swimming on the placid waters of the pond below. There is a suggestion of landscape in the hazy distance beyond the cabin, with the dark trees of a forest rising to the left. It is a rural scene, with every line and detail of the engraving suggestive of the skill of the artist.

John E. Linde of Hoboken, N. J., has purchased "Surf at St. Ives," a marine, by D. J. Gue, who spent last summer on the coast of Cornwall. Mr. Gue has also sold a moonlight marine to the Crescent Athletic Club of Brooklyn.

Elliot Bouton Torrey, a Boston landscape artist, has taken a studio in New York this winter. Mr. Torrey is also a painter of children.

Charles F. Proctor who has bought the famous Southwick grove, comprising 113 acres in Middletown, Conn., near the farms of the Vanderbilts, proposes to build a residence there.

## AMERICAN ART NEWS.

Published Weekly from Oct. 15 to May 15; Monthly from May 15 to Oct. 15 by the

AMERICAN ART NEWS COMPANY  
INCORPORATED.

Offices: 1265 Broadway, New York

Telephone: 3619 Madison Square

London Office: W. E. Spiers, 36 Maiden Lane, Covent Garden, London, W. C.

Paris Office: F. A. Schwab, 80 Rue de Prony;  
Los Angeles Office: American Fine Arts Association,  
Blanchard Gallery.

## SUBSCRIPTION RATES

Year, in advance	\$2.00
Foreign Countries	2.50
Single Copies	.10

## Advertising Rates on Application.

Copies of "The American Art News" are now on sale at Brentano's, No. 9 Union Square, this city, and at The Old Corner Bookstore, 27 Bromfield Street, Boston, Mass.

The office of "The American Art News" is now prepared to procure for patrons and readers expert opinion at a nominal rate on pictures or art objects, to attend to the restoration, cleaning and varnishing of pictures, and to repair art objects at reasonable rates, to catalogue collections and galleries, print catalogues and circulars, and to supply art information of any kind.

In the interest of our readers, and in order to facilitate business, we are prepared to publish in our advertising columns, special notices of pictures and other art works, with reference to the individual desire of any owner or buyer to sell or purchase any particular example.

Should any of our readers desire any special information on art matters of any kind, we shall be glad to put our sources of information at their service.

The third in the series of Travelling Exhibitions organized by the Company which publishes this journal, will open in New Orleans to-day. It will remain in New Orleans, under the management of the Association of that city until and through January 17, and possibly January 19. From New Orleans the exhibition will be transferred to Tampa, Fla.; the most Southern point in the United States where a high class picture display has ever been made, and where it will be held under the auspices and management of the Students Art Club of Tampa. From Tampa the exhibition will go in turn to Savannah and Charleston, and later on to Baltimore, with a possible stop at Richmond or Lynchburg, Va. The interest in the display and the enterprise throughout the South constantly grows, and we must again return our thanks for the cordial reception that has been given our efforts to present to the art lovers and public of the South, the representative and characteristic works of our stronger painters.

In the decision to hold the projected Sculpture Salon next season in the Fine Arts Galleries, rather than the Madison Square Garden, an important question has been settled as between the sculptors of the large and the small. In other words the designers and moulders of large monumental work, equestrian statues and the like, have been vanquished by the sculptors of the more purely decorative and smaller work. The former naturally wished to have the Madison Square Garden selected, to better display their works, and the latter felt that better effects could be obtained at the Fine Arts Galleries. The public will gain by the decision. The Fine Arts Galleries, while not any too large for such a purpose are susceptible for treatment so that a beautiful display may be looked for.

## OBITUARY.

The death is announced of M. Paul Langlois, the artist, at the early age of forty-eight. M. Langlois was the grandson of Jérôme Martin Langlois, who won the Prix de Rome in 1806, and whose fine portrait of his master, David, is in the Louvre. The father of Paul Langlois was also an artist of considerable talent. The late artist began to exhibit at the Salon in 1878 with a portrait, but it was not until 1882 that he achieved a considerable success, when his "Atelier d'Emaillieurs chez M. Barbedienne" attracted a good deal of notice. From that time until 1894 his portraits and other works were regularly hung at the Salon; but of late years ill health prevented him from being a regular exhibitor. He was a member of the Société des Artistes Français.

Walter Appleton Clark died December 27 at his studio at 33 West Sixty-seventh street after an operation for appendicitis at the age of thirty-one. He leaves a widow, formerly Miss Annie Hoyt of Greenwich, whom he married in 1902.

Mr. Clark up to the time of his death was an illustrator. He began hard work so early that his personal history is slight. On his return from a trip around the world when eighteen years old he took up systematic art study in New York, at the Art Students' League. His first set of drawings brought him a reputation. It was to illustrate Kipling's "oo7," published in Scribner's Magazine in 1897. This resulted in the young man immediately getting a great deal of work for that publication. Then followed illustrations for stories on the girls' colleges; for numerous Canadian stories by Henry van Dyke, illustrations for stories by Richard Harding Davis, for F. Hopkinson Smith's "Olive Horn," and for stories by Kenneth Graham. This last set was exhibited in the Paris exposition in 1900 and won a silver medal. It was the highest award to any of the numerous American exhibitors in the class.

His last work comprised two covers for Collier's. His last bit of regular illustrative work was the pictures for "The Awakening of Helena Ritchie."

Gustav Kruell, the well known artist, died in California, January 2.

American wood engraving owed a great deal to Gustav Kruell. He was one of those men who gave to our school a world-wide renown, and his memory will be honored by many connoisseurs faithful to a tradition which has latterly suffered grave neglect, but which this devoted artist steadily did his best to maintain.

He produced a remarkable series of portraits of Lincoln, Grant, Sherman and other figures in American history, portraits of great vitality and color, suggesting the art of the painter. Some were published a few years ago under the title of "A Portfolio of National Portraits," with text by Royal Cortissoz. In general, however, his works were circulated after the fashion of etchings or other prints, or he undertook private commissions. He was an enthusiastic, industrious man, absorbed in his art, and he has left a considerable body of work to his credit. His best portraits are not only masterly in workmanship, but have distinction of style. Though his art lost its vogue some time ago, and has since been supported only by a limited number of discerning connoisseurs and publishers, there is no danger that what he did for it will be forgotten.

Editor American Art News:

Dear Sir:—In the several art journals which I take I have read from time to time about various American artists and their work, but having up to this date been a collector of the works of foreign artists—with the exception of William Keith and the Dabo Brothers—I have not been able to determine which are considered the best, at least those of the living artists. I will greatly appreciate it if you will, for my personal information, give me the names of the twenty living American artists whom you consider the best and also give them in the order of their "greatness," as you consider them. Of course, I appreciate that personal opinions, even of art journals, art critics and dealers, might naturally differ in making up a list of twenty of the best American artists and that a list made up by half a dozen—or any other number of persons, competent to judge, might all vary somewhat, although the names of some artists might be included in every list. At any rate I will greatly appreciate your opinion.

Sincerely yours,

Sam'l. O. Buckner.

Milwaukee, Wis.

[We should greatly prefer to obtain, if possible, something of a consensus of opinion in this interesting question, rather than to publish such a list ourselves, and therefore invite such lists from our readers, whose names will be held confidential if desired.—Ed.]

Editor American Art News:

Dear Sir:—I think that I am able to add two names which properly head the list of artists born prior to 1801, who worked in America in Colonial days, or during the Revolution.

Le Paon, 1738 . . . Died in Paris 1790  
Gatteaux, . . . 1838

Le Paon painted battle pieces of the Revolutionary conflict, and also a portrait of Washington. Several of his battle canvases are at Versailles, or were.

Gatteaux, painted in 1777, a portrait of Horatio Gates, and in 1779 those of Anthony Wayne, and John Stewart. I give the dates of these two portraits as I have no date of Gatteaux's birth.

Sincerely yours,

Fred Hovey Allen.

New York, December 29, 1906.

Editor American Art News:

Dear Sir:—I have read the contributed lists of artists of the early American school in the Art News, and am much interested in this subject. As I am about forming a collection of pictures by modern American artist, I would suggest that a list of the foremost of the day might be in order. I think a discussion, or a consensus of opinion on this subject might prove of interest to your readers.

Sincerely yours,

A Patron of American Art.

The French Académie des Beaux-Arts recently elected Baron Edmond de Rothschild a member. The new members is one of the most distinguished collectors in Paris, and his fine house in the Faubourg Saint Honoré contains a choice collection of pictures and sculpture. On the same day the Prix Doublemard were awarded, the first going to M. Gaumont, a pupil of M. Coutan, and the second to M. Véron, a pupil of Mercié.

W. R. Lethaby has been appointed to succeed the late J. T. Micklewaite as architect of Westminster Abbey. The choice is greatly approved in England.

## SUNLIGHT ON WINTER ACADEMY.

However opinions may differ as to its fairness of judgment, the following introduction to the N. Y. Sun's critical notice of the present Winter Academy exhibition will be found interesting and amusing.

"The first fruits of the union of the National Academy and the Society of American Artists may now be seen at the Fine Arts Galleries in West Fifty-Seventh Street. The marriage took place April 7, 1906. Last week there was what is called a private view, but one that usually degenerates into a public stare, so great is the throng. People, not pictures, is the order of 'varnishing' day.

"Back, back to the good old days of the disruption! The speaker was a member of the absorbed organization who had four pictures rejected by the lynching committee. He said, and he shall be nameless, that hanging was too good a word to describe their ruthless slaughterings. It was not the survival of the fittest that had won the walls, but the operation of the theory of unnatural selection. To all of which we must demur. This present winter exhibition of 1906 seems to have solved a dangerous problem, the abolishment of the very bad and the abolishment of the very good. The jury has simply chosen the middlemen, with a few exceptions, and thus has avoided a repetition of the rumors and scandals of those seasons when Whistler, Homer Martin, John Sargent and a few other Titans hung their banners on the inner walls and knocked sky high the color and design of their contemporary associates. We are happy to record that mediocrity, the mediocrity which the poet called golden, has been obtained. We need more of this leveling of art in America. There are indications that genius, unasked, discouraged and overforward, is manifesting its presence too strongly. This won't do. The world is filled with average folk; give us art suitable to their faculty of attention, for their sound, homely tastes. A world composed of Bernard Shaws, Theodore Roosevelts, Nietzsches, William M. Chases, would be intolerable. So let us applaud the Academy for doing the right thing at the tactful moment. Art for the masses is its slogan.

"To prove that the committee on moulding public judgments was acting according to its lights, we need but mention that Winslow Homer's 'The Gulf Stream' has the spot of honor in the Vanderbilt Gallery, though it is by no means the best picture in the room. But it is the most popular, and the Metropolitan Museum has consecrated that popularity by purchasing the canvas."

The clay model of the bust of President Roosevelt to be executed in marble and set up in the Senate chamber at Washington, with the busts of others who have been vice-presidents of the United States, has been finished by James Earle Fraser, the sculptor, at his studio, in Macdougall Alley. The cutting of the bust, which is about one-third over life size, is said to have given great satisfaction to the friends of the President.

With the placing of President Roosevelt's bust in the Senate chamber all the vice-presidents of the United States will be represented there, with the exception of Vice-President Fairbanks. His bust will be executed later.

The Archaeological Museum at Nimes has become possessor of a tomb of the earliest period of Christianity, recently discovered at Valbonne.



## LONDON LETTER.

December 26, 1906.

Sir George Donaldson, the famous collector, has discovered in France and brought to England a new Velasquez, identified as the portrait of Calabacas. The portrait, which has been lost sight of for nearly half a century, represents a simple-looking youth about eighteen years of age standing erect with a miniature in the right hand, and in the left a note in a cleft stick. It is considered a fine example of the early middle period of the master.

Mr. Eugene Cremetti, of the late firm of Hollander & Cremetti, has opened a new gallery at 44 Dover street with some fine examples of modern French and Dutch painting and a remarkable collection of sculpture by Signor Medardo Rosso, whose impressionistic works executed in the early 80's were an anticipation of Rodin's later style. Rosso has a big name among continental connoisseurs who regard him to some extent as the inspirer of Rodin.

A new exhibiting body has been formed under the title of the Modern Society of Portrait Painters. Its first exhibition will be held at the Institute Galleries in Piccadilly early next year, and among the members are Alexander Jamieson, J. D. Fergusson, Gerald F. Kelly and other of our cleverest young painters.

In the first week of the New Year an exhibition of fifteen pictures by Charles H. Shannon and a collection of seventy-five water colors of the South Downs by Ruth Dollman will be opened at the Leicester Galleries. In February there will be held in the same galleries a memorial exhibition of the works of the late James Charles, a landscape painter of much truth and charm, and a well known member of the New English Art Club.

Messrs. Stoner and Evans, the well known dealers of King Street, St. James, made a notable acquisition at Christie's this week, securing for £130 10s. a James I. maplewood goblet, 8½ inches high, and carved with the Royal Arms of England and Scotland, and a Biblical inscription. This goblet was used at Malmesbury at the civic feasts until the beginning of last century. Ten of a set of twelve illustrations by William Blake to Milton's "Paradise Lost," averaging about 10 inches by 8 inches, made the record price of £2,000 (Sabin) at Sotheby's this week. Another set of nine drawings for "Paradise Lost," different in design, is in the Museum of Fine Arts at Boston. The two illustrations missing from the set sold at Sotheby's are in the possession of Mr. James Bryce, M. P.

In the same rooms there was held this week the most important sale of Egyptian antiquities England has seen for many years. Although many items in this collection, formed by Mr. R. de Rustaffaell of Queen's Gate, were highly admired by Egyptologists, very low prices were obtained, the three days' sale yielding less than £2,000.

Of the pictures sold during the week the price best worth remembering is the £79 16s., paid for two drawings by Rodin. A fine "View of a Town," by Mathew Maris, probably the greatest of a rare family of artists, was snapped up by Messrs. Obach for the moderate price of £105. Fantin's "Crysanthemums in a Vase," painted during the siege of Paris, and therefore perhaps not quite at his best, went cheap at £162 15s., while a small "Road Scene," 8 inches by 12½ inches, cost Messrs.

Agnew the record price of £173 15s. Ansdell's "Goatherd," Gibraltar" dropped from the 720 gns. it realized in 1877 to £199 10s. Altogether the first part of Messrs. Christie's season has brought little notable into the picture market, the only outstanding feature being the sale of "Man in a Brown Dress Playing a Lute," attributed to Hals, for 1,500 gns., no extravagant price for an authentic Hals. But the attribution of this particular work is by no means certain, several critics being included to give it to the Dutchman's pupil, Judith Leyster.

Mr. Ernest Moore, the popular portrait painter of Sheffield, is sailing early in the new year for the United States where he has several commissions.

Several improvements have been made by the new keeper, Mr. D. S. MacColl, in the hanging of pictures at the Tate Gallery, a new feature being the placing in the sculpture hall of Fred Walker's original design for his famous poster, "The Woman in White," which according to the artist was a "first attempt at what I consider might develop into a most important branch of art."

Hubert von Herkomer has been re-appointed professor of painting at the Royal Academy in succession to George Clausen, whose admirable "Six Lectures on Painting" have gone into a third edition. The vacant professorship of sculpture has now been filled by the election of Mr. R. Colton, A. R. A.

The Irish National Portrait Gallery has recently acquired the portrait of Arthur Wolfe, Lord Kilwarden, by Hugh Hamilton, which is well known from Bartolozzi's engraving, published in 1800. The portrait was painted in 1795, after Hamilton's return from Rome, and his abandonment of pastel for oil painting—a period during which many Irish persons of note sat to him.

The King of Portugal has permitted the photographing of three little known paintings in his possession. One is a charming triptych by Henri Met de Bless, in the central panel of which the Holy Family is grouped against a background which even in the small reproduction discloses lovely qualities.

From the same collection comes a powerful "Deposition" of the Flemish school, and with it a not very brilliant but still beguiling "Marriage of St. Catharine" of the school of Memling. A highly interesting example of the early XVI. Century Portuguese, known as Gran Vasco, is derived from the Cathedral of Viseu. It is a very bold, plastic representation of "St. Peter Enthroned." Another painting by Henri Met de Bles, an "Adoration of the Magi," comes from Buckingham Palace, which also yields a monumental "Madonna and Saints" ascribed to Borgognone. There are, among notable Italian works in the portfolio, a "Madonna and Child" by Montagna, two enchanting panels by Filippino Lippi, and a superb "Portrait of a Man" by Titian. Of the English school there are a landscape by Richard Wilson and a portrait by Reynolds, with a curious primitive, a "Madonna" from the Episcopal Palace at Chichester.

Rubens is represented by one masterly painting in Lord Darnley's collection, "Queen Tomyris with Head of Cyrus," and there is a good specimen of Jordaens, a double portrait called "The Babies." There is only one French picture, but that is beautiful, an oval panel called "Summer," by Watteau.

## PARIS LETTER.

December 26, 1906.

The sale of the Chavane pictures at the Hotel Drouot was the most noteworthy incident of last week. The total financial results were close upon fifty thousand dollars. The highest price paid was bid for Gustave Moreau's "Chaste Susan," which brought 26,100 frs.; Troyon's "Drinking Trough" came next, commanding 13,100 frs.; and the same painter's "A White Cow" fetched 7,000 frs. The Ziems attained good figures, "The Grand Canal" going for 13,000 frs., and "Fishermen Drawing Their Nets" and "Les Flamands" bringing 5,300 frs. and 6,500 frs. respectively. Other good figures were: 11,000 frs. for "Nymph and Love," by Diaz; 8,000 frs. for "Pond in the Glade," also by Diaz; 9,000 frs. for "A Village Street," by Cazin; 8,000 frs. for "A Canal at Dordrecht," by Jongkind; 8,000 frs. for a Fromentin, "An Arab Court," 8,500 frs. for a Dupré; 7,720 frs. and 6,400 frs. for two Rousseaus; 7,100 frs. for a Daubigny; 7,100 frs. for a study of Delacroix's "Lion Devouring an Alligator," and 6,000 frs. for a Chaplin. 15,000 frs. were paid for three Corots, and three bronzes by Barye brought close upon 9,000 frs.

The remainder of the week was taken up with sales of tapestry, jewelry and miscellaneous articles. The highest price paid was 39,000 frs. for a set of ancient Aubusson furniture, including a sofa and twelve armchairs, which M. du Verneuil, who may be described as the President of the Paris stock-board, bid up to 39,000 frs. Among the few announcements for this week is the promise of a sale of drawings and miscellaneous works by Paul Helleu.

The International Union of Arts and Letters inaugurated, Thursday, its "House of Arts," a temporary abode for its exhibitions, at No. 72 Boulevard Pereire. The exhibiting members are M. Rodolphe Weisse, president and founder of the Union; MM. Ablett, Billotte, Cayron, Delvaille de Migl, Vautier and Woog, who are represented by work in oils; MM. Lus-Olivier Merson, Alfred Smith, Souza-Pinto, Suredo, Brugairolles, Anthonissen, Busson, Fourié, Grun, Glaise, Guetin, Lafont, Lard, Levy-Dhurmer and Mme. David, who send watercolors and pastels; and MM. Denry-Puech, Roty, Savine and Maillard, whose numbers are marbles, bronzes, or terra cottas.

The amateurs of art in the north have gathered at Roubaix, on the occasion of the sale of the Wattel Bayart collection. On Thursday a Watteau painting, representing personages of Italian comedy, brought 10,000 frs.

The "Society of Cuban Friends of the Arts" has organized an exhibition of French art to be held in Havana, from January 10 to February 15, at the Cercle Atheneo, in Havana, under the "honorary" presidency—which implies personal absence—of M. Dujardin-Beaumetz. Among the exhibitors will be MM. Robert-Fleury, Roll, J. P. Laurens, Cormon, Alb. Maignan, Rochegrosse, La Touche, Routet de Monvel, Billott, Béraud, Chartran, Dubufe, Cottet, Courtois, Cesbron, Petitjean, Guillemet, Tattegrain, Weerts, Gelhay, Rixens, Jeannot, Bartholomé, Gordet, Lalique, etc.

An exhibition of Trouillebert's works, including a hundred numbers, invites attention in the Galerie Petit in the Rue de Séze. Among the most noteworthy paintings may be cited a view of the Seine at Bougival; a view of the Loire near Saumur; "Evening on the Lake at Nantua," and sundry river pieces.

A seat in the Academie des Beaux Arts having become vacant through the death of M. Bouchot, MM. Augé de Lassus, Jules Comte, Louis Gonse, Mounet-Sully, Charles Normand, Edmond de Rothschild and Albert Soubies were announced as candidates for election.

MM. Cormon and Roll, who are to decorate the Petit Palais, have sent in prints as to their prospective work. M. Cormon's paintings will illustrate episodes of life in ancient Paris, and the artistic and scientific development of the Metropolis. M. Roll is to confine himself to modern Paris, and to show representative types of modern femininity, summoning in turn "society women," bourgeois, professional women, and women in the lower walks of life. The ceilings of the Petit Palais will be decorated by MM. Besnard and Picart.

The French Government has bought for the Luxembourg works of Jeanes, Ten Cate and Gaston Prunier.

The Victor Hugo Museum on the Place des Vosges, has received a very fine bust of Mme. Hugo, dated 1847, and executed by Victor Vilain, Grand Prix de Rome in 1838.

Gustave Flaubert is to have a statue in Rouen. Mr. L. Bernstamm has been given the commission by the committee in charge of the fund.

Eugene Clary has been exhibiting sundry of his works at the Georges Bernheim Gallery in the Rue Laffite. The catalogue includes forty landscapes.

Theodore Duret, the historian of the Impressionists, has donated to the city of Paris a picture of Corbinea by Courbet; and M. de Talleyrand-Perigord, Duc de Montmorency, has enriched the capital with two paintings by Dubufe and Jacquet; the Dubufe is a portrait of the Duke's mother, and the Jacquet a painting of the Duke's wife. A picture of a woman, by Victor Mottez, a pupil of Ingres, has also been added to Paris's art treasures.

The sub-committee of the Paris city council in charge of similar affairs has given to the National Society of Fine Arts the use of the Chateau de la Bagatelle, for a retrospective exhibition of pictures of women.

M. Lino Jimenez exhibits in the Galerie des Artistes Modernes, forty water colors, chiefly scenes in and about Pontoise.

At Avignon, in the ancient castle of the Popes, which was but recently occupied as a barracks, a series of mural paintings has been discovered in the room that was formerly the pontiffs' sleeping chamber. After removal of several coats of paint and plaster, some admirably preserved frescoes of the fourteenth century have come to light.

The death of M. Louis Cosmo Demaille, a well known sculptor, is announced. He was born in 1837, entered the Ecole des Beaux Arts in 1862 and first exhibited his work in the Salon of 1863.

John B. Pine and Frank D. Millet were appointed members of the Municipal Art Commission recently by Mayor McClellan. Mr. Pine is secretary of the board of trustees of Columbia College. Mr. Millet is the well known artist.

Mrs. Thomas J. Emery, in memory of her late husband, recently gave \$100,000 as an endowment for the Cincinnati Art Museum, on condition that Saturday be made "free admission" day to all parts of the Museum.

The trustees at once accepted the gift, and it will greatly aid the development of the Art Museum.

## WASHINGTON.

Twenty Polish sculptors have entered models in competition for the Kosciusko monument which is to be erected on the northeast corner of Lafayette Square. Only two of the competitors reside in the United States and many of the models have been sent great distances. Three have come from Paris, two from Rome, several from Germany and Austria, and a number from Russia. All have been set up in the basement of the Corcoran Gallery of Art where they will be viewed both by the public and the jury of awards. This jury is to be composed of three eminent sculptors and prizes are to be given—one of \$1,000, one of \$600 and one of \$400—as well as the commission. It is said that the sculptors, themselves, have spent upon the models and their transportation as much as \$10,000 already. It is a curiously interesting but depressing collection. The subsidiary groups for the most part outweigh in importance the portrait statue. Some few show freshness of imagination but only a small number exhibit skilful handling. In defense of the sculptors it should be said that they were bidden to follow in their design the Lafayette and Rochambeau monuments which stand on the south corners of Lafayette Square; and to prevent utter consternation it should be added that the statue commission has the right of rejecting all the models if it sees fit to do so.

The collection of Indian paintings by J. Henry Sharp, which was recently shown in the Fishel, Adler and Schwartz Gallery, New York, is now being exhibited in the assembly hall of the Cosmos Club in this city.

During the convention of the American Institute of Architects, which assembles in Washington on January 7, a collection of drawings and plans of work executed by Sir Aston Webb, will be exhibited in the "Octagon," the historic house in which both the American Academy at Rome and the Institute have their headquarters. The American Institute of Architects' first medal of honor will be awarded to Sir Aston Webb at a reception given in the Corcoran Gallery of Art on Tuesday evening, January 8.

## BOOK NOTES.

"Decorative Styles and Periods in the Home," is the title of a comprehensive and practical book, written with an eye to the artistic side of decorating a home, by Helen Churchill Candee, and published by the Frederick A. Stokes Company. There are one hundred and seventy-seven illustrations in the volume, showing details of Pompeian and Egyptian decorations, Gothic tapestries; furniture of the Italian Renaissance, furniture of the Marie Antoinette period, examples of Chippendale and Hepplewhite, and other furniture of decorative style. The author has treated the subject in an intelligent manner, and many excellent suggestions may be found within the pages of the volume, which covers the early periods of decoration down to "L'Art Nouveau."

The Cathedral of Chartres is the subject of the January Century's instalment of the French Cathedral series written by Mrs. Pennell with drawings by Joseph Pennell. The illustrations include five full-page views of different aspects of Chartres.

J. C. Leyendecker has made two paintings, of Cuchulain in battle and of Queen Meave, which are reproduced to accompany Theodore Roosevelt's article on "The Ancient Irish

Sagas" in the Century. These paintings are notable, in expression of charm, heroism and action, and lose little in the reproduction. Among other interesting pictorial features of the number is a portrait, printed in tint, of William Vaughn Moody, the poet, and author of "The Great Divide," and in connection with an account of "The Freer Collection of Art," by Leila Mechlin, reproductions of a number of the canvases in this fine collection, including several Whistlers.

Although three years have passed since the Goebel Monument Commission contracted for a monument and statue of the late Gov. William Goebel, for his grave in the Frankfort Cemetery, the work is still unfinished, and Neihaus, the New York sculptor, who designed the figure, is unable to collect his claim, and an attorney has been

The theft was committed some months ago. The works of art are said to be invaluable, and when their loss was discovered the whole of the intricate machinery of the French police system was set in motion for their recovery. The thief was not found, nor was the loot located. From what the French police learned, however, these objects have attracted the attention of connoisseurs in this country who were prepared to pay handsomely for the privilege of adding them to their collections. Without accusing the Yankee collectors of complicity in the theft, the French authorities believe that their known desire to possess them was indirectly responsible for their disappearance, and they have appealed to this government for aid in recovering the missing Egyptian goddess and the praying lead lady.

The French Ambassador at Washington through whom the appeal was



PORTRAIT OF MRS HERBERT M. SEARS AND DAUGHTERS

By J. J. Shannon

Who will shortly hold an exhibition at the Knoedler Galleries

retained by the artist to bring suit against William Adams & Sons, a local monument company, for the amount due him for his work.

The New York Herald states that: "Valuable art treasures stolen from the Louvre in Paris are supposed to be on their way to this country, by the way of San Francisco, and the customs inspectors at this port have been ordered to make a diligent search for them in the baggage of all the travelers coming here from foreign lands. The liners Sonoma and Nippon Maru and the army transport Sherman are due this week. The stolen treasures are small of dimensions and the men who search baggage for undeclared contraband will have to hunt close if they hope to find the loot from the French National Museum.

One of the treasures is a bronze statuette representing an Egyptian goddess sitting. The figure is about fifteen inches high and sits on a base of Sienna marble. The other—there are two that the European republic particularly wants back—is carved in lead, is only four and a half inches high and represents a woman in the attitude of prayer.

made, told his story to the treasury department, whose official agents are now making every effort to locate the works of art."

According to the New York Times a test case of much interest to several hundred American artists residing abroad, particularly in Paris, is now before the board of United States general appraisers for adjudication.

For years many American students living in Paris have helped to support themselves by making pen-and-ink sketches of the latest fashions for submission to illustrated periodicals in this country. Recently the treasury department decided to assess the drawings under the provision in the Dingley tariff law for "pen-and-ink drawings," with duty at the rate of 15 per cent.

The Curtis Publishing Company of Philadelphia, proprietor of The Ladies' Home Journal, has filed a protest with the board of appraisers which will have the effect of bringing the matter into the federal courts. It is the contention that the sketches are properly entitled to free entry under the exemption schedule of the tariff law. The law provides that "works of art, the production of American artists residing temporarily abroad," are not taxable.

## EXHIBITIONS NOW ON.

An exhibition of portraits by Joseph N. Marble opened December 29 in the gallery of the Salmagundi Club. A three-quarters life size portrait of Mr. Robert W. Olyphant is shown and portraits of former Judge Henry Howland and Mr. Adolph Lewisohn; also of the late Judge George F. Danforth in his robes of office; Dr. John A. Wyeth, the late Charles C. Beaman, Mr. R. Robinson Mygatt, the Rev. Dr. Oliver and Mr. A. S. Agnew. The smaller portraits are interiors. Among these are: C. B. Alexander at his ease in an armchair, Henry M. Alexander at his desk, and, as a pendant, the portrait of Mrs. Henry M. Alexander in an armchair. Dr. Lewis M. Coffin makes another of this group. The ideal works shown are "Golden Morning," "Tulips" and two large pendant panels, "Ancient Music" and "Modern Music."

An exhibition of paintings by the late John H. Twachtman will open at the Lotus Club, 558 Fifth Avenue, today, and will continue into next week. Monday and Tuesday, January 7 and 8, from 2 until 5 P. M., will be observed as ladies' days.

An exhibition of students' summer work combined with that of the design department, opened in the gallery of the New York School of Art, 2237 Broadway, January 2, and will continue then through the 12th. This will be followed by an exhibition of portraits of Robert Henri, and also some examples of his work in Spain last summer.

Despite the many holiday attractions a great number of art lovers have during the past week found their way to the Ehrich Galleries on Fifth Avenue, one door above Fortieth Street, to view the collection of early Italian art now being exhibited. The three paintings which have probably attracted the greatest interest have been the Madonna and Child, by Francesco Francia (1450-1533), a remarkable example of this rare and much prized master; a portrait of a young widow; prayer book in hand, by Lorenzo Lotto (1490-1560), and a composition full of strength and glowing color representing "David With the Head of Goliath," by Domenico Feti (1589-1624). An example which has attracted special attention is a Holy Family by the noted art-historian, Giorgio Vasari (1512-1574). The eclectic school showing types borrowed from Michael Angelo, Andrea del Sarto, and Correggio, is wonderfully represented in this picture. This exhibition will close within a very few days. It will be followed by other special exhibitions of the Old Masters of which we shall give due notice.

Charles F. Gruppé is holding an exhibition of cabinet pictures of Holland in London.

Paintings by J. Alden Weir form an interesting exhibition, which opened at the galleries of N. E. Montross, 372 Fifth Avenue, on Wednesday, and will continue until January 16. The exhibition includes a number of examples of the early work of the artist—some dating 1876, and different periods of his career comprising a several recent paintings from his brush. Among the subjects are landscapes, figure pieces and flowers, and the seasons—summer and winter. Of note in the exhibition is "Return of the Fishing Party," an example of Mr. Weir's summer work, and "Memories," a graceful figure piece. A feature of the exhibition is

(Continued on Page 7)



(Continued from Page 6)

the display of etchings by the artist, which fills the smaller gallery.

An exhibition of one hundred and fifty etchings by James McNeil Whistler from the Theobald collection, London, was opened in the lower gallery of M. Knoedler & Co., 355 Fifth Avenue, on Tuesday, and will continue there through the present month. The collection contains many well known and unique examples, and comprises the French, English, and Dutch series, including many first states.

A more extended notice of the exhibition will appear in our next issue.

An exhibition of paintings by William Sartain including some of his recent will open at the Macbeth Galleries, 450 Fifth Avenue, on Friday, January 11, and will continue for several weeks. A number of examples by representative American artists are also on view.

A special exhibition of recent water colors by F. Hopkinson Smith will open at the Noé Galleries, 368 Fifth Avenue, on January 7, and will continue until the 26th of the month inclusive. The water colors will include scenes depicted by Mr. Smith in Venice, Normandy and Sweden.

An exhibition of recent portraits by A. Benziger, who has painted portraits of a number of prominent people in this country, and abroad will open at the galleries at Edward Brandus, 391 Fifth Avenue, on January 15. The exhibition will continue until January 30.

An exhibition of recent portraits by Lydia Field Emmet will open to-day at the galleries of William Clausen, 381 Fifth Avenue, and will continue until January 19.

An exhibition of paintings by William L. Lathrop will be opened in the gallery of the Pratt Institute, Brooklyn, to-day, and will continue until January 31. Walter S. Perry will lecture on Italian paintings in the Assembly Hall, of Pratt Institute, on Wednesday afternoon, January 9.

The exhibition of recent work by Paul Cornoyer will close to-day at the Powell Gallery, 983 Sixth Avenue, and will be followed by an exhibition of Spanish and Venetian water colors by Herbert Faulkner, opening January 7 and continuing to the 26th.

#### WITH THE DEALERS.

A number of important examples of the French and Dutch schools have recently been received at the galleries of Fishel, Adler & Schwartz, 313 Fifth Avenue. Israels, Blommers, Mauve, Cazin, and Harpignies are some of the artists now represented.

On account of numerous requests received at the galleries of K. J. Collins, 8 West Thirty-third Street, for the continuance of the print exhibition, it has been decided by the management to extend the display of prints for another fortnight. The balance of the former collection is still on view augmented by several interesting additions just received from Europe. Among the new examples are "Telemaque Awakened by a Nymph of Calypso," in colors, by Bartolozzi, after Cipriani; a mezzotint of "Betty," an English actor, by Ward, after Northcote; some small engravings in color and in black by Bartolozzi, and the French engravers of the XVIII. Century.

At the galleries of Max Williams, 432 Fifth Avenue, a special clearance sale of engravings, prints and framed pictures was commenced this week and will continue through the present month.

"A Fantasy," a fine example of Monticelli, recently received, is now on view at the galleries of Julius Oehme, 320-322 Fifth Avenue. Seven maidens attired in picturesque costumes of harmonious browns, blues, and flowing draperies of vari-hues are depicted in graceful attitudes, grouped on the greensward of a forest, with a glimpse of blue sky in the background, giving a delicate touch of color to the scene. The work is colorful and masterly. Art lovers will find much to admire in this ideal painting.

Italian renaissance embroideries, Gothic tapestries and Jardiniere velvets, and Greek bronzes, 300 B. C., are among the interesting pieces and works of art recently received at D. K. Kelekian's, 252 Fifth Avenue. There are also on view a number of examples of Persian illuminated manuscript of the XVI. Century.

More than three hundred paintings, water colors, etching and engravings were placed on free view in the American Art Galleries, 6 East Twenty-third Street, Thursday, where they will remain until dates of sale, the evenings of Thursday and Friday, January 10 and 11. The sales will take place in Mendelssohn Hall.

These paintings belong to several

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estates and private collectors including those of the late Isaac T. Frost, the late John Daly, the late E. A. Matthiessen. The following collectors are also represented: Charles H. Dickey, Baltimore; Hugo Reisinger, New York; Mrs. M. B. Brandegee, Brookline, Mass., and Mrs. J. Montgomery, of Boston. The Barbizon, Dutch, English and American schools are represented by important examples from these various collections. Painters by foreign artists include "The Sheep Pasture," by De Bock; "A Cavalier," by Roybet; "A Spring Day," by Emile Van Marcke; two examples by Ziem; "Wet Weather," by Weissenbruch; a "Venice" and "Dieppe," by Thaulow; a Moorish scene, by Schreyer; two sheep pieces by Jacque; "Admiration," by Henner; "A Nubian Musician" and "The Sentinel," by Gerome; a marine by Turner; two small landscapes, "The Streamlet," and "A Breezy Day," by Daubigny; a landscape by Jules Dupre; two figure pieces by De Madrazo; "Street Scene in Cairo," by Ferraris; a Forest of Fontainebleau," by Diaz; two genre works by Keever; "Portrait of a Dignitary," by Kneller, and "The Poet," by Vibert.

Pictures of the American school include "Landscape and Cattle," by William Hart; "A Bit of New England," by William Gedney Bunce; "The Gossips," by Ridgway Knight; "The Antiquary Shop," by William M. Chase; "Halt by the River," by Bierstadt; "A Canal in Belgium," by George Wharton Edwards; "The Penitent," a pastel, by George Hitchcock; "The Hillside Farm," by J. Francis Murphy; a land-

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scape by Van Boskerck; "A Frosty Morning," by Eastman Johnson, and "A Sioux Brave," depicting a young chieftain of the tribe, by George De Forest Brush.

In addition to the paintings mentioned, the entire collection of antique Japanese art objects formed by the well known connoisseur, Dr. S. M. Burnett, of Washington, D. C., have been placed on view, and will be dispersed under the hammer on the afternoons of January 7, 8 and 9, and the evenings of January 7 and 8. Both of these sales will be conducted by Thomas E. Kirby, of the American Art Association.

There will open at the Fifth Avenue Galleries, 366-368 Fifth Avenue, on Monday an exhibition of furnishings and examples of decorative work and fabrics comprising the varied stock of Messrs. Allard & Son, who are retiring from business. The sale is said to be one of the most important of its kind held this season. It will open following the exhibition on Thursday, January 10, and will continue on Friday, January 11. The hours of sale are at 2.30 P. M. daily. James P. Silo will be the auctioneer.

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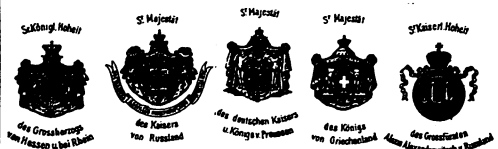
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